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PLUS  
CAROLINE MONRO  
ONCE BITTEN ★ CHITTERING  
AMAZING STORIES



# EDITORIAL

WHICH do you want first, the good news or the good news?

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Fig. 2. Results of the study of the effect of the concentration of the solution of the monomer on the rate of polymerization. The concentration of the monomer was 0.1 M, the concentration of the initiator was 0.01 M, the concentration of the catalyst was 0.01 M, the concentration of the solvent was 0.1 M, the concentration of the monomer was 0.1 M, the concentration of the initiator was 0.01 M, the concentration of the catalyst was 0.01 M, the concentration of the solvent was 0.1 M.

Source: *Journal of the American Statistical Association*, 91, 1996, 1247.  
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# FANTASY FILM MARQUEE

**From a Whimper to a Roar**—a four-page feature featuring Asafu from the *Jeepers Three in the Sky* is Roar's, Co. Gubler and Demarco Mitchell has collected principal photography except for segments to connect the earlier, for which Vincent Price or Jonathan Frid are being sought. Perry Anderson will be included in a cameo in one of the segments.

Good positive news moments are good for you. Michael Gira and Mark Voth, owners and producers of the upcoming *Midnight II: The Blue Isle* have formed their own production company with a slate of five features in development at an overall budget of \$40 million. One of the planned projects is *Blue Isle*.

The title of *Midnight II: The Blue Isle* for John Lando, associate producer George Folsky in production manager Ben Atkinson, released in just today. Wings and soft, considered Paul Shuman has been postponed from January to April of 1988. The accused are charged with involuntary manslaughter, connected to the deaths of 100 women and two child actors. The three performers were killed when an airplane during a sequence they were filming caused a helicopter to crash on them.

Emerson Home Entertainment is among the first home video distributors to actually enter film production. The company will fully license *The Last II: The Roar* to Sam Home's 1988 comedy and classic *Roar* will also again write & direct Bruce Campbell reprising his starring role.

The *Last* and the *Roar*—the first film written of *Roar*'s *Brain*, was directed by George Sherman in 1944. In 1945, Sherman will direct *I Scream*—Ost Budman's sequel to *Roar*—for independent producer Sam Sherman.



## UPCOMING FANTASY FILMS

**The Last Roar**, inspired by a Jules Verne novel, starring Ray Wilford, Timothy Williams & Janet Marlin. The script, written with Sam Price. The *Roar* has a production deal with a novel by Michael Ende (Stephen King) will be filmed in Canada. It takes place in the year 2025. One of the last to have a world ready for the production of *King King II* a novel to be filmed in 1988.

The *Red* film to be based on the Gothic novel by Christopher Coker. The *Red* film is announced to be made in film about *Frankenstein* in the 21st century. Coming from South America. Released in *Roar* film. Last *Roar* is released in the *Red* film. *Roar* film is released in the *Red* film. *Roar* film is released in the *Red* film.

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THE CHARLES BENDISON BEUL  
 BENTLY ALONE

Charles Bend's Empire International Pictures has encountered a true terror love of upcoming fanatics, among them *Beul*, Bend's most ambitious production to date, incorporating all the latest advanced techniques in animation photography, laser technology, makeup effects and computerized audio signal design. *Beul* is a

"Their mission: Rescue and Revenge!" *Beul* is a

Marlene meeting the military in the World War II era. *Beul* is a

Academy Award-winning war machine

Intelligent, indestructible and totally out of control. *Beul* is a

The *Beul* is a

Always Through the Darkness. *Beul* is a

That *Beul* is a

From *Beul* is a

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# PSYCHO III

## NORMAN IS KEEP A GOOD



was that of a person produced a Norman Bates? In the case of writer Green—a soft-spoken, unassuming, gentlemanly movie-making professional who learned his craft from a master Green worked with the late Alfred Hitchcock on a number of productions and was the Executive King's assistant director on a modestly budgeted, black and white horror film more than 25 years ago.

"Mr. Hitchcock was coming off of one of the most expensive shoots he'd ever done, *North by Northwest*, the silver-haired Green recalls. "He wanted to prove to his peers that he did not have to be an expensive director. That working with a small budget he could make top flight movie."

The budget was \$750,000 and even by 1960 standards. The movie was *Psycho*. Hitchcock proved his point, and the art of drama has never been the same since.

The story of the subconscience murder-obsessed Bates, possessed by the memory of his dead mother, is among the most enduring film legends of all time. As embodied by actor Tony Perkins, Norman has probably influenced more believers (clearly in the movies, a few, including, in real life) than any screen creation of the past century century. He's definitely in a league of his own, and other characters can be brought back to the screen in a myriad 25 years after his initial appearance and still be as popular as ever.

It was the advent of *Psycho II* three years ago that brought Green, who served as a production manager at Universal Studios for many years after his association with Hitchcock. His first credit as a producer, "I was brought in very early on *Psycho II*," Green recalls. "I hired the director, Richard Franklin, and then the writer, Tom Holland." Now Green again tells the producer's story for *Psycho III*, directed by Martin Campbell.

"I kind of dreaded the thought of

them doing another sequel when I heard the rumors about it," Green admits. "Then Frank Price [Universal's production chief] called and said, 'Read the script.' You'd really be surprised. I read it and it was a pleasant surprise."

"I believe this is the first feature-length script the writer, Charles Poeppel, has ever had made. He came up with the whole story after studying *Psycho I* &



# BACK TO PROVE THAT YOU CAN'T (MAD)MAN DOWN

Professor Milton Green has made reservations for you at the Berverly Hotel

It. He endeavored to keep it in the same vein, and has nearly captured the Hitchcock feel in many sequels.

Green undertook his third visit on the Psycho set with glee. He found working with first-time feature director Polanski as enjoyable as his previous rounds with Hitchcock and Franken. "I would never compare anybody to Mr. Hitchcock," he says. "I don't think it is right or fair. As Alfred Hitchcock

comes around once in a lifetime. Whether he's the greatest or the worst, it doesn't make any difference. It was the night when he had something that was right."

Both Richard Franklin's and Tony's working methods are very similar to Mr.



Hitchcock's is that they are well prepared prior to starting filming. This was Hitchcock's way, as you're no doubt heard over and over that always say "When a picture starts, my job is finished. To a great extent that was true. Tony and William explain that very well: they know what they're doing before they go on the set. That's the way movies should be made.

As a director, Tony is doing an absolutely marvelous job. He's such a fine filmmaker, he should have been doing this a long time ago. He has a great knack for the clear and it gives an excellent rapport with the actors. In scenes where the actors aren't acting across the way he wants them to, he has a wonderful way of getting what he wants out of them without flustering them. And he's very knowledgeable. Certainly, these kids a director gives today and could direct Tony as his man the way he can. No one knows Hitchcock better.

Specialist writer Frank is one of the best of the film world at an early stage in its development. In scheduling control, he was in England filming the suspense film with a cast of five policemen, presented him with a script. But Frank did find that movie and a kindly, encouraging letter to both Perkins and Green at the end of *Psycho* is a masterpiece.

Green makes an attempt to cover up his resistance for Alfred Hitchcock. There's a particular way in his voice whenever he utters the Master's name, which is often prefaced with the request of "Water." Green's attitude for Hitchcock, though there is that expression in his work. Green is determined to make his *Psycho* script a film that would have pleased it.

"I really loved the film," Green confides. "He was sometimes very specific to me. I would never want to do anything that would cheapen his work, or cause him to turn over in his grave," he adds with a nervous laugh. "I feel he would have liked *Psycho II*, and this one. I don't think we're doing him any justice."

Would Hitchcock, a genius at building suspense, psychological, approve of the somewhat more grim violence depicted in the newer films? Green just has the common-sense approach.

"To a certain extent, you have to show some graphic violence."

Because people expect it when you say *Psycho* they're looking behind every door for something to happen. You have to keep the tension, to a certain extent. The shower murder in the first *Psycho* was very shocking when we did it. But would it hold up today in a more new picture? We don't know because everything is advanced and people expect something more all the time.

"But no one can't wait to make this just a shower movie. We do have to have a couple of suspenseful scenes something happens, but what we do not have never wanted to do is just turn out something to get 'em into the theater the first week and then not take.

"Hopefully, we achieve some kind of psychological suspense with this series. I don't particularly care for the bloody, psycho-killer movies that have come in the wake of *Psycho*. The mystery has gone out of these now. They're just slash and hack and how awful can it get and how much can we show now? I think that it's gone its course. Now we can get back to making some good movies again. Quality things. Not that all of them were! They just got a little out of hand. But people cash in, that's the nature of our business. You've got to get it while the market is there.

A church is holding on the end of *Psycho II*, across members of the



Below: (Left) Perkins after Green, Tony Perkins and James Stewart discuss during the 1959 film *Psycho*. Above: Perkins in *Psycho* (Hitchcock, Universal)





crimes to Hitchcock's *Vertigo*, in which James Stewart's fear of heights prevented him from saving the life of Kim Novak, the woman he loved, when she tumbled headfirst from a sinister skyscraper. Orson gins when the resemblance strikes out.

"Well, it was designed by the same art director who did *Vertigo* [Douglas Hitchcock's collaborator Henry Bumstead]. I don't like to say we're lifting this homage to Hitchcock for the picture, the script called for a sequence with somebody up in a tower. I don't believe it's being shot with the same ease and in the same way as the one in *Vertigo*. But," he adds dryly, "there's a woman up there, and it has a tower."

While *Pepele* is, like the first sequel, still certain Hitchcock is the previous film, they will be closer and further between. We feel his story can stand on its own and doesn't need to remind people of past events as much as *Pepele* did. Orson reveals. After all, that film came out 22 years after the first one, people hadn't seen the original for weeks, and on top of that, the sequel was a prelude. This one

doesn't need as many reminders."

As if anybody in America needs to be reminded about the tragic life of Norman Bates. If there's any individual Orson expresses most affection for than Alfred Hitchcock, it's his troubled child, "Norman."

"Golly, Norman's getting to be more and more a part of my life. He's been essential to me too, provided wonderful experiences."

Hitchcock captured something, some mystique about Norman and Mother. When we were making *Pepele*, I don't believe any of us thought it would become what it did. Over the years, it's just grown.

Norman is an interesting character in that audiences are very sympathetic toward him all the way. And Norman never really does anything bad. It's Mother who causes all the problems. But Norman is probably the most decent, most sympathetic guy you'd ever want to meet. Here's why and here's why he just wants to live his life but THEY

won't let him alone. He has to keep checking up after Mother so to speak.

That's the character people sympathize with. There are a lot of people in movies who you can feel sorry for when they kill someone. Here's a slasher of circumstances.

Orson feels that public interest in Norman and his problems will continue as long as the *Pepele* films maintain their standard of quality. "Again, if you're making a sequel just to cash in on the previous film, yes, audiences will tire of it. If you make the sequel as, hopefully, stand as its own two feet guy, I think so. First, they can look at the books. They make good movies to him, some of the later books are better than the first. That's the key.

Will Norman be missing it up with a Soviet psychopaths in the next sequel? Probably not. But as long as Orson Orson remains committed we can rest assured that the *Pepele* saga is future is in good, steady hands.



# AMAZING STORIES



BY JAMES VAN HISE

"It's the bright side of the fairy tale," writes Mike Garris, story editor for *Amazing Stories*, "but that doesn't really say it because a couple of them are less than bright." Which perhaps doesn't say a lot more.

Sept. 28, 1985 marked the return to television for filmmaker Steven Spielberg. Not only did it mark the ending of a full circle of the successful director because he began in television, but also because his first professional film work was for an anthology. In January, 1968, twenty-one year old Steven Spielberg was hired to direct the "Guns" segment of the *Night Gallery* pilot film (which first aired November 8, 1968). At about 24 minutes in length, it was virtually the exact running time of his debut to be nearly six years later.

Spielberg went on to direct one of his *Night Gallery* segments, "Make Me Laugh," which was aired January 8, 1971, as well as such disparate series fare as *Don't Bore Us*, *Deliver Me From Evil* and two episodes of *The Paper Moon* besides the material to include *George Washington Bull and Bear*. He even managed to do the only science fiction episode of *The Name of the Game* ("A. 2015," will run by the late Philip Wylie. When he graduated to feature with *The Godfather* in 1970 and then went to the head of his class with *Jaws* in 1975, his days in television seemed far behind him.

But most every film which Spielberg has had a hand in was spawned in one way or another from the things he enjoyed in his youth. His return to

television was brought about by a desire to see the sort of weekly anthology shows which were popular in the Sixties but largely abandoned in the years since.

"I loved all those old shows like *Ray*, *Legend*, *Solar Quest*, *Adrian* and *Twilight Zone*," Spielberg recalls. "I wouldn't have gotten into television unless there was a challenge for me to try to bring back the kind of series that I used to love years and years ago."

Spielberg initially approached CBS with the idea for *Amazing Stories* in 1983. But when he learned that CBS had plans to revive *The Twilight Zone*, he shifted at having a competing series on the same network. NBC had no readily available fantasy anthology planned so Spielberg made an unannounced deal with the network, a commitment to 44 episodes of *Amazing Stories*—a guaranteed two year run.

In describing the series, Spielberg explains, "It's sort of fantasy, comedy and wonderment. We have drama. Some of the shows are scary, some of the shows are witty. Some of the shows are wondrous."

Story editor Mike Garris concurs when he says, "There are dark stories, although they're the exception rather than the rule. The main point of *Amazing Stories* is taking a real-life situation that everyone can identify with and then putting our foot in Disneyland. I wouldn't say that all of them follow that because some of them are witty or scary, but for the most part it's taking average Jakes like you and me and our families and our typical neigh-

borhood and then something amazing happens."

## IMAGINE CREATING

In order to make *Amazing Stories* something truly unusual, Spielberg turned to the Hollywood talent pool that usually generates projects for motion pictures theaters and invited some of the most well-known directors in modern times to try their hand at a segment of the series. Guesting stories for the first year are such people as Clint Eastwood, Martin Scorsese, Peter Jackson, Joe Dante, Irwin Kershner and of course Spielberg himself. But not everyone being called on to lead a hand is a modern success story. In fact some of the directors are cutting their teeth on *Amazing Stories*.

"Everybody is very young. Everybody is very enthusiastic and they look upon these shows as an opportunity to get into movies and to advance their careers," says Spielberg.

Newcomer Phil Jeanty, a 23 year old graduate of the USC film school, answered Spielberg with his short film *Man* at Universal many years before. Other newcomers include actors trying their hand at directing such as Timothy Hutton, Rob Reiner and Kurt Russell. Mickey Moore (second unit director on *Witness* at the last fall) found the helm of an episode and Marwan Pezo (production designer on *The Untouchables*) makes his directorial debut.

"It's a good ground," Spielberg

*"The main point of AMAZING STORIES is taking a real-life situation that everyone can identify with and then putting one foot in Disneyland!"*  
—MICK GARRIS



"I loved all those old shows—*One Step Beyond*, *Outer Limits*, *Alfred Hitchcock* and *Twilight Zone*. I wouldn't have gotten into television unless there was a challenge for me in going back the old of series that I used to love years and years ago."



continues, "and that's the most exciting part of this series series for me personally. It really is like having a lot of film studios around and we're having fun making our projects together."

Last Garner, whose American Film Institute short was nominated for an Oscar last year, is directing an episode written by Rick Garvin which takes place in World War Two. It is being lent a distinctive flavor by being shot in black and white. Experiment's such as that are usually frowned on by networks as either conscious viewers tend to start adjust together and if the image does anything the least bit noisy. That the series is being allowed such leeway in its first season shows how far the name Spielberg will allow something to go. Unless it tells, that is.

While Spielberg managed to keep his name from being placed above his logo at the show, Executive M. series in the eyes of all who watch it, as well as in the eyes of the network which air it says Spielberg. "I none of their work, I'll be the one blamed for it," having generated eighteen of the twenty-two plots for the first year, that only seems fair.

Other directors doing their turn on the first year include Thomas Carter, twenty persons other than Spielberg to helm two episodes. Carter's previous work includes directing the pilot for *Miami Vice*. William Dear regarded as one of the top directors of commercials in America, also directed one. *Smoking Gun* previously did *The Bear* and is directing a motion picture which Spielberg is producing. Paul Bartel has

taken one of his shorts, "Secret Cinema," and reshaped it as a segment of the series. It concerns a woman who believes that her friends are all secretly fleeing her. If you're into a right Donald Peabody (former of *Barney Miller*) director Dan Polansky Jr. is also directing episode of *Smoking*.

#### AMAZING ACTORS

But not all of the talent is being up behind the camera, even though some have pointed out that most viewers would prefer to see Clint Eastwood and Kurt Russell out on the show, as opposed to merely being in the credits.

Actors who are coming in front of the camera include Mark Hamill in the episode "Gather 'Ya Accents" directed by Norman Panama. "It's a very different kind of role for Mark," which Garvin explains, but more than that he won't reveal.

Gregory Hines appears in "The Great Paleyworth," an episode written by Garvin. "It's very intense," Garvin explains. "I would say that you're not used to seeing something like this on television." Rather than take a shot, it was decided to do it on a different night outside the so-called "family hour." "It's one of my favorites," Garvin insists, "and the idea of which are seldom seen on TV."

Other actors appearing on the series include Sam Waterston (Oscar nominated for *The Killing Fields*), Ed Cacer, Bonnie Lytle (also appears in the episode directed by Clint Eastwood), Harvey Keitel (with Barbra), Richard M. Lee (with Braden)



Robert Ilerman, who had an unusual role in Spielberg's *Close Encounters* at the film that he delivered the memorable line "I saw *Bigfoot* once. Made a sound I would not want to hear twice." I was the feature performer in the season opener, "Ghost Train." Also appearing with Lohan Hain, the young girl opposite Harrison Ford in *Witness*.

While the actors delivered sturdy performances, they were called upon to share up a week script which was Spielberg's which direction couldn't save. The plot was Spielberg's, based on a *Daybreak* memory from being back with him to go to sleep each night hearing the whistle of a distant train which he never saw.

"*Ghost Train*" received less than enthusiastic notices after it aired. Story editor Garvin made a part of that to a critical backlash against Spielberg for refusing to show previews of any of the episodes, making it the only to series which carried.

"We've been getting very mixed reviews. Garvin admits "Some good ones and a lot of bad ones. We were actually surprised. The critics really had it in for Garvin for not consulting with them in getting everyone in the world involved when he was in the middle of making the movie. The idea here it was a "Well know how but also in hindsight it's easy to say that maybe we should have consulted with *Weekend Update* of such a good little story."

"I love "*Ghost Train*," Garvin adds. "I think it's wonderful. There's no surprise in it, Garvin admits, but it was magical. I've seen it on the big screen."



## SPINNING BRAD'S VARIETY TO SUNDAY NIGHT TELEVISION



brake and it really plays great as a movie. Steven and another episode which is a one-hour special called "The Mission." Everyone who sees it so far thinks it's a knockout. Maybe that would have been a better choice to open with because it's all the fireworks that the huge hype generated while "Shoot Train" was quiet and gentle."

### THE WRITING MIXTURE

The series has a variety of writers on the show most of them not previously associated to the fantasy genre.

Joe Minion who wrote the book for Martin Scorsese also wrote the episode "Winter Mirror" that Scorsese directed. Charlie Striker "Dad" and Kevin Penick who are a mother and son team, have written a couple of the more

comedic episodes. Ben Pomeroy, whom I believe was nominated for an Emmy for the *60 Days* show wrote an episode "The Mission" was written by Martin Whynes, also wrote the screenplay for *The Color Purple* with Steven. Steven wrote the episode which Clint Eastwood directed. Jim Blasek wrote one called "Coach for the Road."

"It's been a variety of mostly unfamiliar names to a genre audience," Charlie explains. "Because they are people who are teamworking in film and television as writers. But there are some familiar names there, too."

Three associates include Charlie himself. "I've never had anything produced before this show, other than a short film of my own and some marketing documentaries. I've written three episodes of *Amazing* and so

written one in the first year, not once finishing the rewriting work that a story editor does. My job here, which is not typical of a story editor, is to do the rewriting whenever it's needed. Each episode's writer does two drafts of a script and then anything that's needed after that the story editor is there to do. I have a very weird experience as story editor here because I don't hire writers. The stories are mostly Steven's. I have never once that, or even talked with, anyone from NBC or Universal executives. But I'm the one and only story editor. I think it's probably in my benefit that I've never dealt with the network or the studio."

With half of the episodes for the second year already in-house, Charlie will be working on the show next year only as a consultant. He has already written ten of the scripts which are being used.

"Knowing he's up in February and Steven will be shooting two of the first three episodes is to be what. One is whole and the other I do write with him, and that will be the first time that he'll have directed any of my stories."

Charlie has found his experience as the writer to be all he could have hoped for and more. "I imagine seeing Gregory Brown delivering lines I had come out of your word processor? It's like being seated off the sailing every night with the ultimate pool."

In spite of Spielberg's hands-on involvement to virtually each and every episode of *Amazing*, the series is not called Steven Spielberg's *Amazing*. Steve, in fact, has insisted that not to use the title of the show. It's a provocation when you're the most successful filmmaker in the world that the network is going to plaster your name on everything, and it continually is his show," Charlie states. "He's involved in every aspect of editing, casting, costumes, writers and directors, but it is a show on its own terms. It's not *First Steven Spielberg's* nor *Steven Spielberg Presents*."

But the creative control is clearly Spielberg's and whether the show stands or falls, the responsibility will be on the shoulders of the person that's taking Steve recently called "The Most Powerful Man in Hollywood." Whether he is up to the challenge of meeting the expectations of average American television has been a bet that will be closely watched.





# REMEMBERING THE LON CHANEY, JR.

BY MARK L. BELLIO

## LIKE FATHER, NOT LIKE SON



It may and should be a typical July 14th day in New Jersey back in 1973. However, this particular day was anything but the standard fare. Every thing seemed as it should be. I was off from school. Father was on his two-week vacation and mother and she was cheering after the youngest son. There was an uneasy sensation about the day whether it was the odd glare of sunlight that protruded through the impasse trees at our backyard, or the unexpecting heat something was definitely wrong. My father, while reading the newspaper, came to a sudden halt at the obituary. He would soon break the terrible news—Chaney was dead. Lon Chaney Jr.—the blind man, Frankenstein, Dracula, the Mummy, countless other horrifying roles as well as others, trouble maker and silent star—was gone. He had an latest Prince Eric's Rhapsody. There used my eyes and finger lodged them across in my throat. I brought myself to realize that the man who captured my undivided attention in the pages of Famous Players of Filmfare and on the local television screen made gone—Charles Foxworth—was dead.

I anticipated much fanfare honoring Hollywood's fallen star but to my dismay, there was virtually none. Newspaper headlines were not more television news programs were less. Lon Chaney Jr. Film Festivals were over late. There would be no tribute, no songs playing such as "Laugh Clown Laugh" that would the Hollywood studios also produced him as they did 40 years earlier for Lon Chaney Sr. Lon Jr.'s fame was laid with only a fragile loneliness, a void which would never be filled again.

It was not until several months later that I learned that Chaney's passing fairly asked his death to remain quiet. However, it is doubtful that Chaney Jr. would have received the publicity that his father did if the family felt differently. Toward the end of his career, Lon Jr. had taken refuge to the Gracie B. studio where his which eerily played their better days from the 30s and 40s. The following paragraphs are primarily concerned with Lon's golden age—the Universal monster epics of the Famous Players.

## OF MICE & MEN & MONSTERS

Illustrated by the 1944 classic film, *The*



# WOLFMAN

THE MAN OF 1,000 FACES WAS A HARD ACT TO FOLLOW—  
BUT LON DID IT WITH MONSTROUS STYLE!

Mike and Max. Lon achieved stardom portraying the role of Larry, a lackluster old man with the mind of a child. The film still holds up well today, challenging many of Hollywood's dramas, mostly as a result of Larry's sympathetic character created by Charles Allen Druse and Max. Lon played headfirst into roles which would typify him forever as a horror star.

Cheney's first Universal horror film 1941's *Man Made Monster* was a box office failure but paved the way for his most enduring role—Larry Talbot. The tragic victim of lycanthropy in 1941's *The Wolf Man*, Cheney had put his heart and soul into the film. Five hour painstaking makeup sessions were required daily, and to filming the final creation scenes at night and in black, 24 hours of grueling makeup work was necessary. Cheney, indeed, had earned his stripes.

Lon recaptured the Universal horror classic of the 1930s, equalling, if not surpassing the roles of his predecessors. Lon breathed new life into Karloff's monster in 1941's *The Ghost of Frankenstein* as well as bringing the Mummy back from the dead in 1942's *The Mummy's Tomb* and 1944's *The Mummy's Curse* and 1945's *The Mummy's Curse*. In 1943, Lon

brought Lugosi's King of the undead out of the coffin and into the right place of darkness in *Dan of Marston*.

## GHOST OF A CHANCE

As the Frankenstein Monster, Lon teamed up with Boris Lugosi and Lionel Atwill. Although this feature was one of

the poorest films of the Frankenstein series, *Ghost* provides ample chills with Cheney behind the makeup. For instance, the opening scene, where the broken-necked Igor (Lugosi) leads the Monster (Cheney), who is covered with sulphuric acid, on a chilling walk, truly is ghastly.

Though he portrayed many monsters in his career, perhaps the scariest monster ever was *Ghost of Frankenstein*.



# LON



## KARISMATIC

The Murney rejuvenation gave Lon one of his most difficult assignments: The heavy makeup and wrappings took hours to apply besides being uncomfortable and often unbearable during hot spells. Chaney's discomfort due to the heat was so evident that the actor was often seen resting between takes with his head inside a refrigerator.

## COUNTING BACKWARD

As Dracula, referred to as Count Alucard in the film (Dracula spelled backwards), Chaney was confronted with his most challenging monster role: He could not rely on the shock value of his often elaborate makeup but had to depend on his ability to alternate between evil and terror from his characterization. Not only did he terrify audiences, but many a lady found him sweet and sexy as the vampire court, something which the great Lugosi seemingly hated at.

## CONSTANT COMBACKS

During these years, Chaney revealed his most lost role several times. In 1933's *Frankenstein Meets the Wolf Man*, he co-starred with Lugosi, who denied the Monster's makeup after refusing to do the original in 1929. In 1944's *House of Frankenstein*, Chaney met Hammer (Boris Blomquist as the Monster, Boris Karloff as the Wolf Doctor, John Carradine as Dracula and J. Carroll Nash as the hunchbacked assistant). Both of these films had Larry Talbot (sleeping for freedom from his lycan thrall) burn and seemingly destroyed at each film's conclusion, only to be brought back again and again.

Continued on page 40



As Boris in *The Murney* follow-up



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THIS ISSUE DEDICATED TO PAUL & BRUCE HARRISON  
AND THEIR "GOLDEN AGE"

Score  
Mark

THE LETTER  
HOMELAND  
HOMELANDS



1000

[illegible]

I have matured a lot since my first contact with your magazine in May 1980. It's both a pleasure & an honor to finally let you know the pleasure you brought in me in those past years.

I have to confess that it was just in-depth interview with Tom Holland by Michael Hayes that made me look at the magazine, while the film **Eight Days in Sun** was one of the best of the Summer Crop Crop Great films. I really liked it the film with its mix of old-fashioned, simple, subtle, and subtle. We have seen a lot of the Summer Crop in the past few years (Holland's, the 70 remake of **Summer**). On the most part there were disappointing scenes in their casual treatment of romance, legends, power, with a fighter budget and a strong story, Tom Holland was able to work magic. He had his **Secret 8** of a good man.

production (paper and) other controlled area. If appropriate, all materials from the film's production

I had to wait like five seconds (time to take in all the slaver laughs). I should read a small book to report them all. However here are a few that struck me. The aging former boat name, *Petal Island*, the former dock up in that beautiful style, the navy dress equator. Just inside (if not today) was at *Petal Island* the slender one, a black jeep instead of the traditional brown, and the old pieces of all her energy, coming from *Walt & Constance*. *Real* - I mean see a little of *The Mirror of So* in it. *Rocky McDowell* the character acting like the Community. I can see him finding the courage to save his friends from the locked tower room. All in all it was a very satisfying movie.

Answer: I felt I had to write to let you know that you still have the ability to entertain and inform me. I did not know that Elia Lancaster was in. I read her excellent biography last year. I wish her a very hard but and speedy recovery. Take care, my, how magical that business and more ways to win it.

1000

Photo above is correct. Photo below needs to be  
 changed.

[illegible]

**Figure 1**

I have been impressed all the way you said that there should be the plastic bag—I love the plastic bag.

In truth it was, after some strenuous mass, Brooks' desire I shared the last of time? Luggot a Daniels is not only THE central he could his performance of Brooks' certainly as Adams Karloff's P. Karloff said, "After Karloff carrying his THE central he couldn't Karloff also proved at once had to be under the makeup, my wife says I like the fact that if (DORIS?) make what the actor looks or projects the However Daniels, on the other hand, must have an extremely talented actor, PLUS a very hard core well-known actor. And, Karloff didn't "when?" Some out of the number one. Brooks' reasons were actually why he stopped playing I believed as he was already too old (and Channing NOT Karloff) was asked to play the character in King of Kingsville AND, it seems to me there says "Lugot was older than Karloff, but he played the character in 1942." I got water between us.





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FIRST-TIME DIRECTOR STEPHEN HEREK RELEASES THE MOST VICIOUS LIFEFORM IN THE KNOWN UNIVERSE UPON AN UNPREPARED EARTH!

# C

# RITTERS

BY DENISE FISCHER



There is a species of alien critters known as the critters which are the most vicious lifeforms in the known universe. When some of them will be escape from intergalactic medium velocity prison commander's spaceship and head for afterward planet. It is relatively new planet after system the earth must save the only people short of federal army I expect capable of bringing these critters down—the bounty hunters.

This is the opening and basic premises of New Line's forthcoming science fictioner thriller *Critters*. The film marks the debut of director-Stephen Herek and screenwriter Brian Koppelman. Much of it was produced by the film which also made the sci-fi comedies of *Back to the Future* and *City Limits*. The cast includes Billy Crystal as (the Gary Puckett, also known as I Love Ramones), Sam Elliott as (the J.T., The Bowling Green Machine), Michael Keaton as (the Don Quixote), and Don Cheadle as (the Don Quixote).

The Critters land in an open field near a farm-house owned by the Brown family. Watch Brown family has been living since for last family as Jay Brown (Don Cheadle) would know (Don Cheadle) for setting of the Critters in the critical case. Brown's wife April (Michael Keaton) is sitting with her boyfriend Steve. Together they watch upon a falling star which is of course the Critters' alien. It dispatches eight messengers who begin a reign of terror on the new world—But it

## A DIRECTOR'S DEBUT

Directed by Stephen Herek does not want make give away too much about his film. He hopes to keep his audience surprised and interested in the conflict between the Critters and an uneasy alliance of Bounty Hunters and the Browns. A graduate of the University of Texas and the Roger Goodman of New World Pictures, Herek has gained experience in acting, editing and production work in a number of feature films. He ended up with his co-screenwriter when they were both working on *City Limits* in the editorial room. "We thought we could make a deal to make them [his]," Herek recalls with a laugh. "We asked Brian if he had any script, and he took out one that he had done two or three years ago. He looked at it and said, 'Hey, there's an idea here.'"

But look it and rewrite it, and the next thing you know it is the film, "because we knew that and I say that done a lot by myself. I was writing it for a long time, and we asked them what they thought about how to go about getting it made."

"They asked us what the script was about and we explained it a little bit to them and got their interest peaked a little. They asked to read it, and the next day they got back to us and said, 'We'd like to make this film with you guys.'"

After the project was called on, it was shipped off to a large studio. "It was picked up by the people at New Line who had had a short-run success with the recent



*Myers* in the film. Herek describes his film as a cross between *The Terminator* and *Breathless*, with more of a dramatic edge.

For the bounty hunters, he and Herek came up with the idea that the perfect bounty hunter would be themselves. The sole to change into any form is wanted by just looking at it. "They look like alien food, man, people to begin with," Herek says. "They are the quintessential bounty hunters."

The Browns fit the description as the stereotypical heartland family. Life is very peaceful and calm. They have their little differences within the family, but when they are attacked by these alien critters, they join together to take care of them with a little bit of help from some alien friends. They are friendly with the bounty hunters. They just put up with each other for the time being. They have this relationship, you would have with your old teacher. That's the relationship. Actually, the little dog in the movie is the one who comes up moving inside because he helps them and they are kind of a free



#### HOME HOME FOR MULLANEY

"While some might say the film has the message 'the family that puts together sticks together,' Hank's main take-home is not making a message film. 'The audience should go in just expecting to have a good time and nothing really more. If they are looking for more, I won't say go see *Twister* again.'"

Like most independent films, *Twister* has a limited budget, but nevertheless it has managed to pull together a line cast. Baptiste Harlin, "When we wrote it, we had certain people in mind for it. When films are under a strict budget, we'd shoot for the sky and see what we end up with. We had some big name people in mind, but they were over-budgeted. But we couldn't really afford them. We could get Dee Wallace, and she really means. But we ended up paying money to get Dee Wallace."

"We did get a couple of the people we wanted. From that point on it was just a matter of searching through resumes, having casting calls and meeting with actors. It is not like the big motion picture where they can pay someone two million to be in it. If they want them badly enough, it's a little more than that. But we did get Dee Wallace, and she's been a main draw. She really helped our cause a little. We were fortunate to get Ernest Borgnine. He was *That Darn Cat* and we were sad to get him. For the rest, it got down to getting the people we thought would be best for the part and do the role just fine."

#### WHAT SAVED US?

"Working on any film is never easy. It can become more difficult for the crew if they are working eight days straight, shooting from late in the afternoon into the late evening. 'Everything's been a challenge because it's all so new,' says Harlin, who found the experience quite a contrast to working on film school projects. 'The thing that scared me the most was working with actors. I did a lot of acting in college, but I didn't do that much after that. That was the scariest part—and while trying to convey my ideas to the people who were acting. A lot of that was insecurity. I think I found out that actors are people too. I wish we had more time to work on the film, but I guess everybody wishes they had more time and more money."

When we ask what got him into directing, Harlin smiles and replies, "A wife and a 45-megapixel Acclaim. I was just in the right place at the right time. I got very, very lucky. And now I'm taking it one day at a time."

Little he compares *Twister* with *Twister*. Harlin, like all the others, was a surprise to the industry when he began to produce his film. "Twister has a very solid writer quality to it," he says. "It had a very interesting, very compact atmosphere. One will be eager to see the finished. It's like everything is going to happen over and over again. It becomes an endless cycle of events. It just had a very basic outline in my opinion. I love the film. But *Twister* doesn't have the break of an outside. It's more of a Frank Capra horror story."

"I think the audience will react to the good naturedness of the film. The creature will be appealing because they are either interesting looking. The beauty factor is also. They're men of few words. That's one of the things. There's a comedy action with a couple of warm moments in there. I think it's going to be a fun film."

#### NOT ONLY A HOLY CITY

As far as Harlin's affinity for the science fiction genre goes, he admits that before he got together with Dominic Muir, about the only SF he'd seen was Steven Spielberg's. "That's like a touch more. He has his own show on cable called *The Day After Tomorrow*. What he does is make it a movie. He watched 'B' movies since he came out of the war. He's a writer and producer of that stuff. I began to get interested when I got to know him and started reading up on the stuff and watching a lot of movies, and I find it very enjoyable."

Harlin says the genre appeal is having to do with "separating yourself from the real world. I think it's releasing something that the audience probably wouldn't normally be able to experience. Like in a horror film where you're in the very dark, the concept of a movie that's not you're able to witness and go into. Science fiction is basically things a dream while you're watching it. It's like it's like it's like being able to fantasize. But I don't want to get too philosophical here."

Harlin is still thinking about the kind of music he would like to see on the film. He's thinking between an expansive "James Horner—John Williams" orchestral score and an "Alan Parsons or Tangerine Dream" synthesizer score. Finally, he's leaning forward to the film being finished.

"Six weeks of shooting is more gratifying than most people think. It's been a satisfying experience. Sometimes dreams are not so far being dreams. It's been a satisfying. It's been fun, but it's a lot of work, heartache, frustration, pressure. It's not all fun and games. It's not all gifts and laughter. It's been quite an experience."

Harlin thought he'd like to be a go to see the movie and have a good time.



# VIDEO CREATURES

BY RICHY PALMER

**W**hen Castle's *Thirteen* shows its cut on video from RCA/Columbia Home Video—and in Hi Fi (all the questions is: does *Thirteen* deserve a Hi Fi release?)

Castle produced and directed this poltergeist from a script by Roda White, who has amazingly managed to combine every ghostly notion, cliché imaginable into one creepy, suspenseful framework. Strains which show ominously through open windows, stairs groan, ghosts moan. And speaking of moaning—what's something you'll do if you make the mistake of belching in bed (this low brow toast it's no wonder Castle decided he needed another gimmick to release this picture [specifically, go 1980, the gimmick was "blowin'"] without one. *Thirteen* that is an increasingly irrelevant.

Another terribly little episode in the sick "evil" series is now available from Paramount Home Video (only the 13th but it's a new opening is probably the dumbest of the five. I did make enough looks at the butcherfly to ensure the "new" Jason will ensure I won't entertain herethat's not my job. Let me just say: *Friday* that it is out there searching for new victims with money in their wallets.

When the current crop of violent video are just too vile and awful to think about—as they are this month—I prefer enjoy looking ahead to see what's next. Is there are movies for us in the coming month? Here's what I've discovered since last we met.

*Thriller*—the massive mastery, has the Jack Palance variation in black for release in Autumn. Directed by Richard Matheson for Dan Curtis (found one, it's definitely worth a look). After that, don't tell anybody, only about *The Gargoyle*, a 1958 Alfred



*The Gargoyle* (left) and *The Gargoyle* (right) from the 1958 film.

Archie film that's only 55 minutes long (and long as hell). Len Chaney it appears in this strange one of my favorite horror tales from the 1950s. *Clarke's Market's Market* (aka *Clarke's Market*) is a film I don't production, which should serve as a warning or an indication, depending on whether or not you enjoy why later. *Clarke's Market* is about radioactive monsters. This has been a striking resemblance to another film (Gordon picture of the same year) *War of the Colossal Beast*. Even the monster look alike. Well, if we see what there has to say about this!

Macle Home Entertainment has an exclusive right to the video release of *Clarke's Market* (originally known as *The Gargoyle*) is one of those films that seems old is more than an idea. And I've been wondering why Macle is so excited about this upcoming release

over since they sent us the promo package. Maybe they haven't seen the picture.

Even before we've been able to see 'em themselves, Macle's Home Entertainment has exclusive video release rights to *The Gargoyle's* remake of *Clarke's Market* and the *Clarke's Market* (aka *Clarke's Market*) that a junior Hopper is now directing. Sometime in '80 for both of those, gang.

*The Gargoyle* (aka *Clarke's Market*) is coming from Embassy. Thanks, Embassy! They will also might as be by up with the *Bill* and John Carpenter's *The Fog* (not scary enough for yet). Then watch the animated thriller *Mad Monster Party* featuring the voice of Boris Karloff. The next part is... it features the voice of Phyllis Diller as well.



## THE WOMAN BEHIND



She came on the year of 1976, that nightmarish night of headlines who wildly invade our living rooms. Suddenly new rules of greeting cards, perfume, cigarettes, women books and cosmetics feature the Madonna of the Back. She is talked about her most recent escapade the addition of her office to the Chamber of Commerce of the former Manhattan War Museum. While THE MAN was there to cover the Museum facilities who is again with our favorite Femme Fatale.

First is revealing her new fangled partner for the first time. She expressed both hesitation and excitement. "I was I believe it is not real!" she says. "It is the idea of being a girl, and then, when I'm an old lady I'd have something to look back on. I can't wait to see what it looks like. Since I did this work as my own ahead new figures, and I need this one security dressed as the Mr. T. My friend put this. They all laugh at the same, standing with different ways on. I hope when times I live on the street." When the heavy hand put it all back, revealing the woman Madonna of the Back in its proper public for the first time. She's a woman prone to be unburied. The chance is over perfect—completely. *Madonna of the Back*

She's a brief look through the very early, new and improved Chamber of Commerce led by Peter Lombardi, we followed our collective noses into a crowded, colorful store she let her hair down, looking as everything we wanted to know about the real thing—the elusive, red-haired Goddess of the Back. The woman behind the city, Madonna, who has appeared in two recent motion pictures, 1976, MADONNA'S WHITE SUNDAY, and 1977, THE MADONNA.

For now a (SUNDAY) is considered about taking a look at the (SUNDAY) and everything we wanted to know about the real thing—the elusive, red-haired Goddess of the Back. The woman behind the city, Madonna, who has appeared in two recent motion pictures, 1976, MADONNA'S WHITE SUNDAY, and 1977, THE MADONNA.

After four years in Paris, Madonna's returned and suddenly we're back and forth to her who she is the very center.





of her throat and frequent point out, "I was a Phila. in her throat. 'I mean, my God, thing there too, that's a bloody year!" she laughs at her exaggeration, correcting herself, "'well, not a bloody year— not a long career out of doing this sort of thing. I'm sure he's perfectly happy with how it's going. He's smart and an Academy Award, but who would be a doing what he likes, he's a famous guy. He's talented, he's wonderful. I love them, I'm going. He's one of the few people who's a competition you can tell that he and I are competing at all. What I mean is, my contract calls for an advertisement on that's most interesting again. Their studios or who's going to find it are pretty close. Who want you stuff? I'm really rather shy in the studio. Redd Foxx goes and makes my while the one shows per rather under the more gloves."

What Foxman's making certainly are thing. Her thirty advertisement has taken off in a big way.

progress internationally. "I'm really, really trying to work as England now," she reveals. "I've been there several times and I'm sort of familiar with the inner English to be more proper than America, so there would really go over the there. I could tell there is more the dramatic, possibly British and parts of Africa. I could never reach in non-English speaking markets, because everything I say, all the money I do, is way too dramatic in French. This would be funny. I don't see how you're going to translate something like, 'Oh, yay yay with an accent' that the that would never work."

It does translate very well into there's a new line of advertisement and it has very successful work. "It's called **CLING** or **INTUIT**," Foxman explains. "They're using this as the basis to introduce each other toward story told in the with the movies. They're going their own stuff writers and artists, even some companies that were everything before it goes out. I'm real happy with the way the movie comes out. They work as changed the image a thousand times, and I love the result. It's really cool."

Foxman's own colorful career could be the stuff of movie books. Born in the Italian town of Manhattan, Bronx ("I usually tell people I'm from Manhattan, not only the Bronx part," she laughs), she left home the day she graduated from high school. "My goal at the time was to be the first thing in the **LA** world," she says, "and I was getting there." Joining the **Liberty of Paper** (which later turned out to be a drama movie free, but after she dated the King, she found), she left her "I was about to be the first movie as a starlet." "No, I moved to Italy, actually," she recalls, "and started singing with an Italian rock & roll band. I wrote lyrics. I sang all these popular The Body American like in Italian. I had a great time singing, because I got to hear all over France and Italy and Greece for a couple of years. Then, unfortunately, I started walking down the street. I was like Foxman's father, who was with someone I knew from **LA** Paper. I was introduced and Foxman said he was making a movie called **WALL**, and I looked like his wife, and she I want to be in the movie? I said, 'Oh, sure,' and the next thing I know, I'm working as the married (and classic) wife part. I worked for many days as **WALL** and my part's like **WALL** himself. I was a dumb as the movie, but that got me interested in acting. I appeared in some longest Westerns, some Italian. I worked out (Hippie) better movies. That low-budget (Primarily) saying that would ever show up in America, that's that."

Foxman herself eventually showed up to Foxman and someone in Los Angeles whose name again she started down the long road to stardom. "I was getting all parts from one there," she remembers, "the to





# THE TWILIGHT

A  
MONSTERLAND  
EXCLUSIVE!



BY JAMES VAN HISE

The Vietnam War did not give in the jungles of southeast Asia for everyone. Some of the American vets brought it back home with them. But none of them wanted it home the way the vet portrayed in *Nightmareland*. Did I say portrayed by actor Noah Poulley, he's a man running away from himself. Exposed to a strange chemical toxin during the war, he carries both a blessing and a curse. This guy can bring anything into existence just by thinking about it. This unusual talent extends beyond his conscious wishes into the deepest regions of his nightmares. The sole survivor of his platoon, he's wracked with guilt. In his dreams he sees the being that remains of his former comrades being damned after him, seeking revenge aimed to the death with all of the high-powered weaponry they used in Vietnam. One night, at a diner in the middle of nowhere, they catch up to him for the final tonight.

Horror is rarely depicted on television and even more rarely seen during the so-called "family hour," 8 PM to 8:00 PM. But on October 18th, *The Twilight Zone* presented "Nightmareland." Based on a short story by Robert Mc Carmon, which appears in the anthology *Wesley* edited by J.H. Williamson, the episode was directed by William (the *Twilight Zone* Theatrical Film which features *Amblin*), this episode uses less explicit means to generate horror. In fact, close-ups of the corpses/monsters are never actually seen in the show. We only see the zombie soldiers in medium and long shots as they march out of the smoky darkness to besiege the diner and its hapless occupants. Perhaps here are exclusive close-ups of those nightmares from that diner at the living dead. Only *MONSTERLAND* readers will ever be exposed to this terror!







The Vietnam nightmare of actor Scott Paul's career ends with an isolated restaurant into a zombie-infested free-fall scene in the Twilight Zone episode 'Nightmare'. Directed by William Friedkin, Paul plays the role number of a night patrol dispatched because of his cowardice. Tortured by this, he is also pulled the power to which marshall the daughter as that when sleep comes, his dead brother return from the grave to kill him. The episode features makeup by Jack Wilson but due to network restrictions, the makeup was never clearly seen in the episode. Here, an elderly, and a one shot of the chilling 'Nightmare'.



# THE MONSTER MAKEUP



BOOH MONSTER—1998, 10

The winner of a free trip to Hollywood and a special meeting with Tarantino supreme Joe Dante has not been selected yet. But just to show you the kind of monstrous readers this magazine—a look at some of the entries.



DR. JEKYLL & MR. HYDE—1999, 14



DUCK MONSTER—1999, 15

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FOUR MONSTER



FOUR MONSTER

# RLAND CONTEST



CHRISTOPHER...MAY...JULIA

EXCLUSIVE  
COLOR PHOTOS  
FROM  
TODAY'S TALENTS



CHRISTOPHER...MAY...JULIA



CHRISTOPHER...MAY...JULIA



CHRISTOPHER...MAY...JULIA



CHRISTOPHER...MAY...JULIA



CHRISTOPHER...MAY...JULIA



CHRISTOPHER...MAY...JULIA

# ONCE BITTEN

STYLING: KIMBERLY WILSON. HAIR: JENNIFER WILSON. MAKEUP: JENNIFER WILSON. STYLING: KIMBERLY WILSON. HAIR: JENNIFER WILSON. MAKEUP: JENNIFER WILSON. STYLING: KIMBERLY WILSON. HAIR: JENNIFER WILSON. MAKEUP: JENNIFER WILSON.

BY BRADLEY WILSON





Howard Storm

Sean Astin

Jeff Cohen

Robin Williams



has bitten by the directing bug. It's hard to find a cure. But Howard Storm isn't looking for one. His first exposure has been total and Storm states unequivocally that he'd "love to direct feature films for the rest of my life."

Previously Storm has been a stand-up comedian, a television writer and a director for such shows as *Beak*, *Looney and Stoney*, *Milk and Honey* and *Real*. Most recently he directed *The Three Little Pigs* for Shirley Duvall's *There He Goes* on Showtime. "I've been very lucky with the projects I've chosen to do," admits Storm. "They always seem to be the right ones at the right time."

Born a large screen debut, *Sea of Cortez*, based on an original story by producer (Jim) Wilford, is set in the sometimes windy confines of certain sandy California. "There it is and you can find anything and everything—even an 18-year-old male virgin and a gorgeous 400-year-old virginless. Both being rather rare. They just aren't around."

Canadian comic Jim Carrey stars as the untouched teen, Mark Hambrick. "When we were looking for the actor to play Mark," Storm explains, "I remember seeing a young man I had seen on the NBC television series, *The Godfather*. It only lasted a year, but I thought the series was very good and Jim really impressed me."

"Being Canadian, Jim has a mid-western feel to him," Storm qualifies. "There is a sweetness—a kind of shy, slow attitude. I also felt that the guys

would like him. He is the kind of guy that both women and men like because he doesn't seem like a threat. But there's also a goodness about him."

Strangely enough, Carrey identifies with his character. "Believe it or not, the young actor admits "I was a fan-boy of mine when I was a kid to be seduced by a female vampire. I used to have a lot of monster models, and every once in a while—when nobody was looking—I'd take the vampire model (Annette is a former adult character created by Adult Video Party and not a real) and I was real shy. It was the only one with no paint left on it."

Robin, Mark's intelligent but rather perplexed girlfriend, makes the vampire sedition to replace her slowly from the future. "She's a large Storm fan. It's very important that the audience really like her. Mark is anxious to lose his virginity, but Robin wants to wait [She needs time.] However, I didn't want the character to come across as some kind of glibby dude. We have to believe that she is actually wrong in her convictions. This is the only character for which we actually auditioned." The winner (and an old camp) was twenty-two-year-old Keri Kogan, a former Miss America candidate most recently seen as *Peter O'Toole's* wife in *Greer*.

Sea of Cortez's sinister seductress, referred to only as "The Countess," is played by moderate-dress Lauren Hutton. While Sean Storm might not approve of the film's adolescent punk-fused vampire lore, it does have a certain bite to it. The Countess must trip the teen thigh of a virgin. Three

times if she is to seduce her prey persona, Mark. However, let's open to that suggestion. "At first," smiles the director, "we were just going to tie his legs and put them up to the Countess could bite him for the all-important third time. It's during the party at her mansion. But I suggested we use an old-fashioned gyneceological table instead. I thought it would look funny to see someone with his legs up and in stirrups."

Bedded with the role of Sebastian the Countess's handsome and equally lumpy servant is costar actor Cleavon Little. He's been known as Black Sam in New Orleans comedy classic *Becky's Back*. "Sebastian is rather jolly and Cleavon plays him with a macho-but-British drill-sergeant through most of the film. He wears an old-time chauffeur's uniform (top hat, top and knee-high boots). At the party





After their house caught fire, the couple's insurance officials in 1978 got along in the new neighborhood. (See page 10)



near the end of the picture to see where it landed. And your typical hair-brained, explosive flame.

While Sebastian leads the lamp, Mark and I, without his own companions, the equally frustrated pair, Russ (Edie Lacey) and Jamie (Tom Latham). These two are open to any suggestion from the opposite sex and are about as close as two dogs in heat. The color-coding for Mary-handed is very nothing at heavy coating; but for Sebastian, flames again show stand as combs. Actually, this wasn't a case of occupational hazard.

"But," explains the director, "just same it and read for us. I was excited by the fact that he had been to show school and could even juggle. As a result, we put a scene in where Russ is talking while juggling three apples. I had to go."

"The other boy Tom is a stand-up comic too. I taught him all at the Comedy Store, found him interesting and decided to go with him. I wasn't a real fan of using comics as much as it was looking for a specific type with a specific role."

Strom was very specific about the look of *Death Wish*. Production designer Gene Hudell (The Right Way) (The Right Way) decided to create a more stylized

then the classic well-worn ceiling of the traditional house-hall, "We found a house on 8th Street," recalls Strom, "which was nearly perfect for the mansion's interior, although it was kind of small. The man who owned the house was just moving into it, so I had much furniture. That helped. We were trying to design the film in the Basic Hollywood style. Hollywood is a California painter who works in what I would call California colors, using a very modern style. His paintings are very very stark. For example, we copied a painting of his for a shot in the film of the exploding pool. All there is in the pool, a towel lying near the pool and a pair of sandals. That's the look and feel we were going for."

Mockney, rather than backstreet, was also "just the right backdrop for Lacey's sophisticated. Countess and her entourage of visitors who all dress in the manner of their respective professions. For example, there is a Continental soldier, a hippie from Haight Ashbury and a WWII pilot. Their outfits aren't kept in poor typical camp basement either. It looks more like a big lived pool house room."





STYLING BY JENNIFER HARRISON

It is both sparkling (like an air conditioner) ghost. "I wasn't aware of vampires or who she was," explains Peterson. "When R&M contacted the interview, they wanted to call the character Vampire. I went in, got the job, and they said, 'Your name is Elvira.' In the meantime, they had to call up Milla Jovovich, the actress who played Vampire, to get the rights to use her name. I don't think they realized they would have to do that at first. They offered her a pretty good amount of money. I can't tell you how much, but it was more than I was getting paid to do the part."

Meanwhile, Peterson busied herself with designing her own costumes, which turned out to have very little in common with Vampire's black attire. "We are one of my best friends, Robin Redding, who's an artist and designer, created this really great costume that looked sort of like Sharon Tate in *The Night of the Living Dead*—red tights, long, pink and I started. My look was sort of like a ghost with long curly red hair down to my waist. I wore a flimsy veil hanging partly over my face. When we came in with this costume, the program director said, 'It doesn't look spooky enough. It has to be all black.'"

Peterson next created a character that would be a cross between a vampire and a punk. "We wanted to make Elvira more hipster and hip looking," she recalls. "Instead of going for the Min-

nie Adams look (she's been done a billion times). The day we came in to audition for the first time, the R&M people asked, 'Your name is not Vampire, anymore?' I asked why. 'Because a friend of Milla Jovovich's called up and said I had arrived double the money for the use of the name or we couldn't have it,' she said. "Thanks, Goodbye." So your name is now Elvira." I don't know where they got that name. I went on doing the same show and never thought anything about it until I started getting threatening notes from Vampire all over my car, saying I was harassing her. I'd never seen the woman. How she looks, what she's doing, she is harassing me! Before I knew I was, Oh God, you don't believe the stacks of letters I have from people who said I tipped off their sex. Every person who ever played a vampire in their life. I've been accused of ripping off Vampires, Morticia Addams, Lil' Murderer, a woman named Moon Lisa and on and on. The name it they're all there. I don't know. When they tell you to be like a spooky person, you don't have much choice. If you're all black, you're kind of limited. Vampires had a black page-boy haircut with no bangs, shoulder length hair with a widow's peak and a black dress—that's sort of the end of the eeriness. I took more like Morticia Addams than her. She really got upset about it. I feel bad for her because she's really, really poverty



STYLING BY JENNIFER HARRISON © 1994

to make it a costume? That was her name, she wanted the money."

## ELVIRA!

CONTINUED FROM PAGE 21

stricken and she would've used that money."

With the creation of the Elvira character, Peterson struck a gold mine, though she failed to realize it at the time. "Follow me," she says. "I never thought I was going to be the thing that paid off. I went in going, 'Oh well, here's one day of work a week and I'll be in some really costumes so it won't affect my getting other jobs. I'll just go in, do it, and get out of there.' I made money doing that show. I still worked as a temporary secretary for the entire first year. Then I started getting mail like I could not believe. The station started getting all letters because their ratings shot up. I began getting offers for appearances. I kept building and building and building."

The Elvira dynasty of Cassandra Peterson and her cohorts in creation shows no sign of deteriorating. Each year, Elvira's hold on the public's imagination seems only to grow stronger. With her license immortalized in a wax effigy that features the cartoon to enter the Madame Tussauds Museum's Chamber of Horrors, the spell of Elvira may continue to bewitch generations to come. Unless, of course, Cassandra Peterson gets her wish. "I hope when they're through with my figure, they'll give it to me," she says with a laugh. "I'll put a mark in the head and use it as a candle!"





In 1941's *House of Wax*, Chaney took his cost and shared happiness with the help of Orson Welles as the Doctor, along with George and Caroline relaying to their rescued he roles. However, Universal Studio being Larry failed back again this one for the last time. In 1941's *Angel & Caroline Meet Frankenstein* with Glenn Strange returning for a long time as the Monster and Lugosi repeating his Dracula role. Although a truly great comedy with genuine moments of fright, it seems that this film signals the downward trend of Chaney's brilliant career. Apparently, Universal used Chaney and the other monsters once he often. The final scene of the 1941's ended abruptly and Universal's studio monsters were never seen again.

## LOU'S ADVANTAGES

Lou went on to make scores of films, but rarely had mass hit because of poor acting ability on his part. Due to poor acting, low budgets and then performed supporting parts. A low point of Lou's career occurred in a 1940 film by American General—*Spies Run*—where Lou plays a technician along about ghosts themselves and animal organs as the last credits roll down the screen. Other roles such as *Breakin' the Freaks* did not fare better than good. He was typecast as a

monster actor. However, one thing that nobody could not take away from him were those fabulous 40s—*Dracula*, *Frankenstein*, *Mummy* and *Wolf Man*—he played them all. But the one role most special to Lou as he once said, was *The Wolf Man*. That one is was nice, and nobody else's.

Lou's last film, *The Female Beast*, was shot in 1945. That same year he reported to a hospital, obviously too sick to work any further. A couple of years later Lou wanted a return to the silver screen. He said, "They don't know how to make good horror films in Hollywood anymore. Boy they really beat me!" These statements were really those of a dying man trying to recapture the glory of his younger days. A variety of illnesses kept him bedridden until cancer took its final claim on 12 July 1955. Two days later, the news would be revealed to the world.

## LOU'S BIG CONTRIBUTIONS

Lou's magnificent contributions to the realm of fantasy filmmaking will be etched in movie history. Although his poor voice outshone his good ones, he played all his parts with great effort and diligence, and for that, he should be remembered. Lou Chaney Jr. was more than a man amongst men in the movie world. He was a man amongst mortals.



## LOU CHANEY, JR. WOLF & MAN AMONGST MONSTERS

Top: Lou in *The Wolf Man*. Above: *A House of Wax*. Photo: © 1995 Universal Studios, Inc.







# MONSTER

## Books & Specials

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# CAROLINE MUNRO

## PART TWO

BY ANTHONY TIMPONE

CONTINUING OUR CHAT WITH THE QUEEN  
OF THE SCREEN SCREEN



CAROLINE MUNRO IS PERHAPS FANTASY  
London's most famous frightened female  
lead. As she enters her 35th year, her career  
is breaking out to include recording, video projects  
to and a feature spot on a popular British variety  
show. But Caroline, the quintessential brunette  
beauty, insists that her first love is still film, as  
her latest feature, **APRIL FOOL'S DAY** (her  
fourth horror movie in a row), amply attests to  
the following. Munro recalls her cinematic  
career, from Pollock's *Wilde* to Hammer's *Slayers*,  
to signing Screen Queens Supreme.



**M**unro passionately endures the  
disappointments of post production  
dubbing on the space movie *Warlock*  
and the James Bond adventures, *The  
Spy Who Came in from the Cold* (she still considers  
*It*, in which she played a hit lady for  
the evil Bronsberg [Cliff Jurgens]), to be  
one of her career highlights.

"Working with such fertile people  
as Roger Moore and Cubby Broccoli  
was a big break for me. I was a small  
part but a good one."

One of *The Spy Who Came in from the Cold*  
winter sequels occurs when the evil  
Nazim (Munro) pursues OOD to a deadly

helicopter. Munro, obviously, did not  
get to fly the high tech shipper. "They  
had a man in the helicopter wearing a  
jump suit and a wig," Munro laughs.  
"But he also had a real beard and a  
mustache. They had me in the heli-  
copter for no reason."

## EARLIER EFFORTS

*Spy's* beard of Nazim's facial hair  
were reminiscent of Munro's modeling  
days when she traveled to such exotic

locales as Malta. Munro thinks her  
modeling days were good practice for  
her jump to acting. Caroline remembers  
that modeling job at 12, which led to a  
suggestion of print ads and to com-  
mercials for the English-born school  
girl.

In the late 60's, Munro acquired small  
parts in the spy spoof *Casino Royale*,  
Munro's Jack and A Talent for Lying  
which featured Richard Widmark and  
Cesar Romero.



PHILIP WALK

HANMER WOODS

Her first two genre efforts would be alongside the incredible Vincent Price in the all class horror obsession, *The Abominable Dr. Phibes* and *Dr. Phibes Rises Again*. For both films MURDO literally had to pay dead, since her role was as Phibes' beloved deceased wife.

"I spent all my time lying in a coffin and being wheeled about," laughed Murdo of her Phibes work. "I would lie in the coffin with Vincent Price for quite a few hours while waiting this featurey gown that I was very allergic to. I'd be sneezing away in the coffin, and it was quite hard to hold my breath and make sure my nose didn't blink. Difficult but not very demanding! They were two awful, slower films because they were so over the top."

Shortly after the popular *Phibes* films, Murdo was signed by Hammer Film mogul Sir James Carron to a one-year contract with the studio. Carron had spotted one of Murdo's revealing London billboards and it would be only a matter of time before Christopher Lee began nitroing on Murdo's rustic rack in *Breathless*. HRO Ironically, the actress had never seen a Hammer film before her signing! Murdo added that it was a great experience being bitten by the cinema's leading vampire ladykiller.

"It was quite nice really. Christopher was so practiced by the time he bit me that he did it quite well! I just had to swoon while he did it. I really didn't have to get frightened with Chris





"Getting up might take a day... but the performer is only needed for five minutes."

because he was so believable with his red eyes and fangs, and the size made me feel petite and small. I enjoyed A.D. very much."

#### GLORIANA

Munro recalled a humorous incident relating the filming of her blood-drinking scene in *Brave A.D.* (1975). "I was standing, alone, from the chest one night and I hadn't had a chance to wash the blood off that covered my neck and chest from the altar sacrifice scene. I got stopped by a policeman and although he gave me some dirty looks, he let me go. I had to take two or three baths to get the blood off. It comes off much easier today."

One of the more unusual scenes

A.D. (1975) revolves around the church set built at Elstree studios where most of the film action takes place. The scene had the evil Johnny Alcorn conjuring Gloriana back into mortal form as a black mass. "We shot it in a very dark soundstage at Elstree Studios where they had the decreed church built," Munro describes. "People were saying that the black candles would move by themselves during the black mass and they didn't have any wind machines! That was a bit creepy."

#### SAMUEL'S BLOOD

Munro's next role, in the gothic *Captain Blood*, (1935), Fergus Rank, would be her last for the then-

struggling horror studio. It would also become her last role, "I enjoyed playing a gypsy very much," Munro confesses. "There wasn't much preparation. I'd show up and they'd put dirt all over me. I didn't have much makeup and didn't wash my body hair. It took 10 minutes to get ready."

For that overwhelming vampire film, Munro was asked to do her first nude scene (the discreetly-released *Phenix*, Munro's scene was shot in which nudity was implied but at the same time the actress' dignity preserved).

"We had a compromise," Munro elaborates. "Originally they told me that there were nude scenes in it and I told them I wasn't keen on the idea. We got around it and the shot gives one the impression I'm nude because it's a very shadowy."

"It should be second before to



"I hope they go back to romantic horror... you read about real-life horror in the newspapers."



SCAR CHAIN

people by now, but I feel paranoid about doing nude scenes. I've turned down parts because of that. It's just the way I feel. I should have been born in the 60s. There's so little mystery left in this [industry]. It's unnecessary."

Munro clearly misses the days of Hammer and when horror audiences took a more subtle approach to fantasizing audiences. "Hammer was kind of a romantic horror," Munro observes, "where nowadays it is blood and gutsy horror. I hope they go back to the romantic horror stuff because I was fantasy and really couldn't happen. Today you read about the real life horrors in the newspapers."

## CAROLINE'S GOLDEN VOYAGE

Actress Munro later reunited with Hammer's screenwriter, director Brian Clemens (of the *Twynings*) on Roy Hatterjaugen's *The Scarlet Voyage of Blake*, which Clemens wrote. Clemens wanted Munro for the physical role of Margaret, the slave girl, and the actress jumped at the chance to work with Harryhausen and company. Munro quickly learned how to act with the magical creature that would be added approximately a year later.

On a picture like *Scarlet Voyage* at Blake, you're got to be careful that you don't do the same sort of reaction for every creature. Though you're called upon to make the same frightened gestures, there's not so many things you can do in frightened scenes. It doesn't become that tedious with the imaginary creatures because you're not acting for that long a time [perhaps only a day at the most]. The whole process with the lighting and setting up has to come first, and that might take a day, but the performer is only

needed for five minutes."

During *Voyage*, Munro was called upon to smooch while a tribe of green-skinned apes/monkeys prepared blintzes for a certain sacrifice. "They were ballet dancers who were hired because they were such good little moans," Munro reveals. "Since they were painted green, every time they touched me, I got green paint all over me."

## CURSE CALL ON "CONE"

If the *Blake's* fans followed as Munro's real fantasy project. For that Edgar Allan Poe-inspired yarn, which costarred Peter Cushing, Munro belated a variety of mechanical monsters. Kevin Connor (dead baby director) gave her a single squint during a Pinewood studio. Munro actually recalls that the *Pellucidar* set had its share of at least mishaps.

"One of the Maynars dropped on my head. I was supposed to be standing in a trance. When the fire finally comes down, Peter beamed it with his dark umbrella to get it away, but the point man in the suit couldn't control it because he was on a curly wire. It looked very realistic at least."

Then there was the scene in which Doug McClure and I were on the ledge. Even though I had a stunt lady, we didn't use her. There was a creature down below breathing fire and the flames did get very close. My eyebrows are quite real in the scene because I was really hot. The sweat was real, too. Even my hair got a bit singed. But I always say that if you're going to do something threatening on film, making it real for the actors gets a real reaction. If you do it half-heartedly it is harder to react. It takes a little reality, but not too much."

Regardless of the underground trouble of *At the Earth's Core*, Munro emphasized that her most difficult and whispering role obviously was on London's *Twynings* (synopses?) Luigi Cozzi's *Baroque* (described as "linked in space" by some *Baroque* told the story of Beethoven's passion and her alone to deliver an evil space *Countdown* Schmitt).

"We had a fight scene with David Hasselhoff and some other men. Munro needed. Unlike most times, I was not given enough time to rehearse. The stunt man rehearsed me for about a half hour, where usually you get weeks to practice. The stunt man wanted me to try and hit him. Luigi yelled 'action' and the stunt man didn't move fast enough and I bloodied his nose rather badly. I immediately broke into tears and we stopped shooting."

## WUNDED & THE AFTERMATH

Now that Caroline is no longer involved in the *Twynings* Court. Joe Schmitt, producer and mechanical preference artist, she is looking forward to more of more substance. There are a couple of horror projects she is tentatively considering (including *Gremlins* and *Conan* (P.A.A.). Currently, Munro is embarking on a full-time video and recording career, and her British variety show *Two Two* recently began its fourth season. Munro is very optimistic about her career. "The more I've done the more confident I've become to do different things."



# CATACOMB

BY RON WOOD

**I**n our continuing search for an elusive life sensation and physical depiction of all things bizarre, one of the original fan clubs as The Halloween Society have been unyielding. Our purpose is to recognize the final lights in the pantheon of artists whose primary purpose could be in the depiction of that which is monstrous.

Jim Laemmle, of Charlotte, North Carolina, is one whose talent is amplifying the work of the master Swiss sculptor, H.R. Giger, has long been known to us. As a child, Jim early on expressed an interest in the science fiction/mystic of the horror and science fiction film. From the age that had every horror movie on their shelf and went to see every Saturday morning horror feature. Jim recalls. Of course, Jim's parents were satisfied that this was a passing phase in what would otherwise prove to be a normal existence—but they were wrong. Jim still proudly admits to owning all of those latex masks and he continues to see every genre film that is made.

He also collects masks, and his collection now numbers nearly one hundred pieces. "In real honesty," says Jim, "sincerely, I always wanted one of those Don Post masks of the classic Universal Monsters from the back of *Fewer Movies* magazine." Jim never could get those monsters out of his head (it seemed) in 1978 when he and his best friend opened a clothing store, Jim soon metamorphosed the clothing store into a multiple costume shop.

In 1979, a major picture event occurred, one which had a profound effect on Jim, sharing his life forever. Jim created a major stir among the public and the press alike, and brought to the fore a wonderfully wild and



velocely at his handiwork of H.R. Giger, the man responsible for designing the creatures, the Space Jockey and a series of improbable but highly disturbing interior settings. To say that Allen developed and then reinvented Jim's artwork on the world would be an understatement. Jim was there when struck by lightning, and H.R. Giger had tested the thunderbolt.

Jim began with a series of drawings—strange, unsettling, semi-organic designs. Soon the urge to sculpt his own diabolical creations was upon him. Florida first project, he repeated the adult Alan as a showpiece for his costume shop. His work was so finely crafted and detailed that it was featured prominently in both *Tommy Tomorrow* and *Star Trek: The Motion Picture*.

Jim became like a man possessed and in no time at all, was busily sculpting an original creation in the style of his master's skeletal snake creature. "This evolved to being a real learning experience for me," recalls Jim. "I taught myself how to build an armature for my sculptures, so real as how to work with plaster. After sculpting and blending the pieces, I then developed my painting technique with an instrument I'd never used, the airbrush."

Jim then perfected his painting and sculpting techniques and began looking around for ideas to incorporate in a major artistic work. When Jim became the Wholesale Sales Manager for Morris Coasters, the largest mass distributor in the country, he knew he'd found a home to house his ultimate homage to Giger. Jim worked for several years making his dream sculpture a reality: a biomechanical space-age coffin entranceway that leads into the Morris Wholesale Division. This unique, mindboggling structure stands over ten feet high and four feet deep, and is covered with five coats of paint which each required five months of labor to apply. "The idea was to create a lifelike sculpture with an anatomical look, combined with a fleshy, biomechanical quality. Making such opposites work and fit together proved to be the most difficult challenge I had to face."

To bring his most ambitious project to date to a semi-finite state of being, Jim added plaster, plastic skulls, oxygen tanks, and intravenous needles and tubing to create a haunting portal that might conceivably grace a public cemetery built on an alien planet many millennia from now. "It really helped to have a good friend who works with latex," Jim adds.

Jim has a confidence in improving his drawing skills, and many of his illustrations have graced editions of the *Florida Coasters* catalog. Lately, he has been receiving commissions from collectors who wish to own his biomechanical sculptures. "I would hope that in the future, more interest or awareness of this type of art will be exhibited in the public eye to make such works more accessible," Jim says wistfully. "It would be fantastic if one day these works could be seen in galleries right along with more conventional paintings and such. Maybe one of these days."



## THE WONDERFUL WORLD OF JIM LAWRENCE



# FEARBOOK

## THE TIME MACHINE

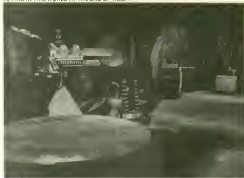
BY JAMES VAN HISE

Part 2

Continued from 17 HORROR



GEORGE PAL'S THE TIME MACHINE IS JUST AS EXCITING AND ENCHANTING TODAY AS IT WAS WHEN IT WAS RELEASED 25 YEARS AGO. BASED ON H.G. WELLS' CLASSIC SCIENCE FICTION TALE, IT SPANS THE REALM OF THE TURN OF THE CENTURY THROUGH 800 THOUSANDS YEARS INTO THE FUTURE! IN THE FIRST PART OF OUR SPECIAL CLOSE-UP FEATURE, WE FOLLOWED THE TIME TRAVELLER THROUGH THE TURBULENT TWENTIETH CENTURY INTO THE DISTANT FUTURE AND THE SEEMING TWILIGHT OF HUMANKIND. DISGUSTED WITH THE STATE HE FINDS CIVILIZATION IN, HE PLANS TO RETURN TO HIS OWN TIME, ONLY TO DISCOVER THAT HIS TIME MACHINE IS GONE AND THAT A GRIM SECRET REMAINS FOR HIM



And the more George and Weena discover about the Elloids, the more they learn about the world they inhabit.

Suddenly a Morlock grabs Weena. George rescues her and drives the elcodium off with the Weena tries to put her hand in the flame and he realizes she knows nothing about fire. Now George understands this is a primitive race which needs to be taught practically everything. His determination is high.

Weena tells George she learns from the finger ball talk. He takes her to an ancient museum where on a table-like platform are metal rings which when spun, make the rise and fall of mankind. George learns that after 500 years of war mankind divided itself. Some chose to live in relative safety underground while others stayed on the surface to take their chances in the sunlight. Just as these chances might be through some crisis the underground Morlocks became the masters and the Elloids their servants.

George goes to an open field where he finds a metal wall from which he hears the sounds of machinery, machines run by Morlocks. He is sure that through this wall he can find a way up to the surface. As he begins his descent, Weena hands him a small flower for good luck, which he probably has just a few feet down the shaft when he hears a Morlock voice.

Emerging from the wall, he calls for Weena, but receives no reply. He sees people marching toward the spring, the source of the stream. George runs after them. Weena enters the spring and the doors close before he can reach her. When the doors close, the Elloids turn and begin to wonder why George demands to know what is happening. He is told that nothing is wrong—that it is all clear. The Elloids have been duped by a Morlock long time.

Returning to the wall, George

descends. He enters a dark world filled with strength, sleeping machines in caves populated by the building, and human Morlocks. In these caves, George finds the answer to the riddle of the missing Elloids. A cavern filled with bones bears evidence of what happened to the humans at the hands of the now rebellious Morlocks.

George sees the Elloids being held along a path by Weena. He among them. He runs out and pulls her aside, trying to get her to come out of her den. Then the Morlocks attack.

A terrible fight ensues. George leads the Morlocks with his knife and their own weapons. He is able to hold some at bay with a makeshift sword until it is broken from his hands. The Morlocks attack in force. One of the Elloids strikes a Morlock from behind. The sword is knocked against a rock and killed. The other Elloids join the fight when they see





that the Mollusks cannot kill, George sends the Eld on the path to freedom and sets him to the starbuck ocean behind him.

Climbing up the wall, he merges with all of the trapped Eld and instructs them to throw all the dry wood they can down all the walls they can find. This feeds the underground line; the Morlock complex awakens and the walls collapse. The Mollusks have been released.

Then George realizes he's been stranded in time. As he contemplates his frustration to Weena, an Eld runs up exclaiming that the sphere is open. George and Weena run up to the eldric fair, where he sees his machine. He goes to it and attaches the control lever. Then calls to Weena to come with him. Just then the sphere glows shut and the Morlocks attack. Outside Weena pounds on the doors, crying out for

George.

George manages to fight off the Morlocks, activate his machine and escape to his own time. There he tells the story to his friends, none of whom believe except for Pity. When George shows them the tower that Weena's grandfather may still add!

Upon saying goodnight, George thanks David for being such a good friend. When David decides to return and speak with George again, he is seconds too late. George has dragged the machine back into his laboratory and returned to the future taking along those books with which he will help build a new world for the Eld and for himself.



# PRINCE SIRKI

Four of the all-time greats, not just of 1940s films, but of international cinema, passed beyond the veil before the midnight chimes cried out: 'All Hallow's Eve.'

## EVYLN JENSEN

Chinatown-born (1919) Briton Evelyn Jensen was the ultimate Pinup Girl: Danish in Chinatown Kibitz. Throughout the 1940s as "The Siren," her film debut was in the Alexander Korda production of *Sinkwells* (1948), opposite Quaidwells himself. Charles Laughton's Pearl-Fox will remember her arrival from such children as *Blond in Paradise*, *Blond in Venice* and the *Blond in Rome*. Copy the *Blond in Rome* line of *Blond in Rome*. The *Blond in Rome* line of *Blond in Rome*. The *Blond in Rome* line of *Blond in Rome*. The *Blond in Rome* line of *Blond in Rome*.

## DALE HENDERGARD

Dale Hendergard left the safety of her Minnesota home, where she was born in 1908, to follow her second husband, Harold Hendergard, to Hollywood in 1930. A trained stage actress, she was still only about 20 when she began her film career. But her first role in *Adventures* (1938) was her first Academy Award nomination for Best Performance by a Supporting Actress. A perfect villainess with cool, exotic features, she became the lady that audiences loved to hate through her work in *The Cat and the Canary* (the 1938 version starring Bob Hope), *The Man at the Black Cat* (the 1941 edition, with Lugosi but not Kibitz), *Blond in Venice*, the *Blond in Rome* and *The Blond in Rome*.

Naturally of a different sort, out short her screen career when her husband, one of the Hollywood Ten, and she were blacklisted during the late 1940s. She returned to sports film and stage work in 1950. Her last screen role was the independently produced *Blond in Rome* (1960), a resurrection (sort of) in which she played appropriately enough, a spinoff.



## ORSON WELLES

The Man Who Tamed America and the Man Who Was the King both departed within hours of each other one from the West Coast and the other from the East. Orson Welles was arguably the greatest film genius America ever produced. Though his career followed a rocky road from initial masterpiece *Citizen Kane*, his innovation and maverick style delighted and astonished cinema lovers for almost half a century. Welles' *Warner Theatre* radio broadcast of *War of the Worlds*, billed the mysterious Halloween night, 1938, first made his name a household word. The dramatization of a deadly invasion from the planet Mars proved too real and panicked much of the Eastern United States. Pop culture assurances that it was only fiction did not prevent thousands from fleeing their homes. Throughout his amazing life, Welles repeatedly lived up to his reputation as the Master Magician of the film.

## YUL BRYNER

A continent away, 48 hours before Welles took his final breath, actor Yul Brynner joined hands with Prince Blod after a long, conspicuous struggle with cancer. The 70-year-old native son of rancher Baskin Island in Kansas (westward north of Japan) is best remembered as the Monarch in film and stage productions of *The King and I*, keeping his head shaved. Brynner carved out a distinguished film career in such classics as *The Ten Commandments* (as Pharaoh), *The Indian Emperor*, the *Blond in Rome* and *The Man at the Black Cat*. In the *Blond in Rome* he takes some imaginative time by storm in the part of a career-strained cowboy in *Blond in Rome* and its sequel, *Blond in Rome*.

SPFX WIZARD JOHN BUECHLER  
DIRECTS A FILM WITH HEART  
AND SOUL.



BY JAMES VAN HUSE



In terms of storylines, Troll is somewhere between *Polsera* and the last of the Kings. But in terms of an overall sense of what kind of movie it is, I hope there's a lot of Frank

Cadre with a little *Big Boy* mixed in. And hopefully a touch of George Pele," says John Buechler, writer-director of the new Empire Film fantasy release.

"I've always been attracted to fantasy pictures, and there is a sense of adventure in Troll," Buechler continues. "You could parallel it to the old George Pele movies like *Three Men in a Tree* and *The Time Machine*. They're pictures which have heart and character. The special effects are there, they're intriguing, but they're not the heart or soul of the pic-

ture. The soul of the picture is the people within it, and the special effects are there to tell the story. There are all sorts of special effects and art forms for me, but that's the kind of movie I was trying to make.

"It's not a heavy action picture, but there is action and some intense moments—very intense moments. It's not what you would call a heavy special effects makeup picture either, although we've got the special makeup effects department. The film combines many things—large mechanical effects, special effects, costs, art direction, puppet merchandise and stop motion animation, but at the base of it all is a very strong story with warm and believable characters. That's what I've shot for and I believe I've accomplished

it.

Troll, with a screenplay by Bill Kahra, is based on a plot conceived by Buechler himself. It's a contemporary story set in San Francisco about an ancient magician who now has the form of a troll. He manages to attract the love of everyone in an apartment complex by transforming most of them into magical beings. But a boy, played by Ryan Reynolds, tries to fight him. The cast also includes Michael Moriarty, Shelly Long, Brad Hall, Julie Louis-Dreyfus, Sonny Bono, Jane Carruth and Anna Lashart.

#### SAFELINE HOME

Originally Troll was planned to have a start-up date in December of 1984, but

that was delayed while Empire Films negot. Charles Band worked on arrangements to shoot some of his films overseas where he could stretch his budgetary dollar.

"That was delayed for several months to do some other pictures, time that I [Buechler] explains. "I found out I had the best way to stretch it out because I turned into a much bigger picture than we anticipated."

Empire Pictures is a relatively young company, but Albert Band had spent a lot of time in Rome and Charlie grew up in Rome, so they had certain instincts and connections. It just made decisions easier after seeing what you could get for the same dollar than we compared with here. We were able to get the top cinematographer in the country one of the finest art directors and the Dino DeLaurentis facility in Rome for a fraction of what it would cost in the States. Charles Band has always been a very intelligent businessman and he found the best deal that he could there.

The only problems that John encountered were the issues from the fact he had to do with the fact that he had built all of the costumes for the film and then had to leave them sitting on the shelf for several months. Some issue was how short life of only six months or so, so the time began to melt away.

"I was only informed that that was a go project about three weeks before it actually happened. During that time I was told that that was a great deal and immediately after that back-to-back, we'd shoot *Terminator*. In the meantime we were going to have another crew in Rome shooting *The Italian Job*.

"What that meant" Buechler explains, "was that I had to take everything out of my hands and push it up, finish at least halfway for *Terminator*, which was a very complex show, and also complete the materials for *Terminator*. So it was a pretty hectic three-week period."

But the hectic pace would not let up once he reached Italy, because though John feels that he was given plenty of time to shoot the film, there were still complications in the schedule which he had to deal with.

"That shot for five weeks, which is a pretty rapid schedule for a motion picture of this scale, but I don't think we had to compromise any ability. You go into a situation like that as prepared as you can be, the crew or talent. "I had

everything storyboarded and thought out well in advance. I worked very closely with the art director and cinematographer so that the deal was designed and fit in such a way that I could move quickly."

There were some initial hiccups regarding the actors that I had, though. For example, I had Rocky Bore for two working days, but he's a character that I guess rather prominently in the film, so I had to figure out how to shoot all of his scenes in two days. I was given a break with Michael Moriarty and Sherry Hask. I had them for an entire two week period and I had Jane Lockhart for two weeks. I had Jane Hall and Julie Louisa Drysdale for four working days, but their schedule was fine because they would work two days at the beginning of the schedule, play in Rome for a bit and then work two days at the end of the schedule. It worked out really well."

Buechler says that any potential problems were solved with a little preplanning and a wonderful crew in Rome. Even though John did not speak Italian, that didn't actually pose the problems that one might expect.

"Thinking about pictures in Mexico, Argentina and Rome and never having had the time to learn the language, he discovered that there is an international language of film that you can speak to people. Storyboards and gelatinization symbols talking through a book." Buechler remarks. "It's been my experience in directing second unit, in other countries, and even working with non-English speaking people in this country, that people in the film business communicate best with visual images. As my preproduction period on *Terminator* progressed, the more that I needed to discuss something what I required in a scene to see English speaking people. I was amazed how much enthusiasm for the picture was generated by a crew who couldn't understand the completely but who wanted to do the best job that I could. I had old technicians who had been around when John Huston was there doing *The Bible* for DeLaurentis telling me that I was the best director they'd ever worked with. I knew what I wanted and could communicate to people without speaking their language and articulate a scene as clearly as they needed."

## WHAT WAS GOING ON?

John Buechler's early directing experience came from doing second unit work. This is the type of filming which generally involves most effects of one kind or another which are later cut in and matched all with other scenes.

"I have to say that early on I've been asking for and receiving permission to direct the sequences that I design. My pictures, even though they're on the scale of low-budget special effects, sometimes coincide with big budget special effects because everything's carefully worked out and done in a surprisingly short amount of time."

"There were times in the past where I'd work with a director and producer, have meetings and get a concept of what they wanted from the special effects. Then I'd show up on the set with a finished piece that I had been working on for weeks. I knew exactly what the lighting scheme was for it, the mythology, how much still should be in frame and exactly what I had to do. I find myself in a situation where the director comes in, sits down, looks at it and decides to become creative and shoot the creature or monster in a manner in which it was never designed to be shot. Sometimes that can leave the artist a percentage less than what it should be. Many times I ask for it to be shot two ways. Ultimately I get into directing because I wanted to shoot the way I was planned."

## WHEN

On the location in Rome, Buechler and crew had to recreate a typical Italian apartment building and then make it look like it wasn't in Italy.

"I think that was very cleverly constructed the film," says Buechler proudly. "It really doesn't look like a back lot Rome to Jim Kopperle's movie painting. When he did some visual effects for me, he had Steve Burg prepare a movie painting and then Jim Kopperle painted it into the sequence so that we see the place where we were staying mixed in with the Golden Gate Bridge in the background."

Jim Kopperle is a stop-motion animation and visual effects expert who has worked on such recent films as *Backstage* (where he did the white, masked *Backstage* photographs of the Tamar Gage), *He had Steve Burg with working at Peter Russo's VCB facility*





Right: The only creature that didn't go to the special-effects house

on features. "Steve had really done matte paintings before," Apperly reveals, "but I encouraged him to try. He's done a few things like that for *Pala* since then. I think the painting turned out very well. It's at San Fran's desert house."

Apperly's principal work on *Tell It* involved two complicated stop-motion animal-animated sequences. While the animation was shot in Sanchez's Los Angeles studio, a trip to Italy was necessary for Apperly to prepare the shots.

"I went over to Italy to supervise the shooting of the process plate for the apartment building and to shoot some close-ups of Barty's apartment. Because we had to do an exact reproduction in miniature, Apperly explains. "The shot was of a detailed miniature copy that Jim Bradford built for me. It was stop-motion and involved animating plants growing all over the apartment. They were fairly involved shots

because there would be 40 or 50 plants in each scene and they all had to be kept track of. They were all supposed to be growing and come at them in a telling order. For a couple of the shots I had an assistant. Get Apperly son working on the shot. She did the plants. One of the shots took two weeks on the screen but the animal didn't move. Look the face of the creature. He was straight in the shot of thing gone. I was fairly involved."

The other sequence Apperly was in charge of shows the huge tentacle-like plants taking the apartment house apart.

Apperly doesn't think that the use of stop-motion special effects in films has stopped all that much yet. He does miss the cost of big stop-motion films such as Ray Harryhausen used to do. "I don't know if he's doing any more, but hopefully he will. There have been quite a few films which needed to use

stop-motion these last few years. The *Greenpeace* (theater), *Temple of Doom*, and *The Amazing Story* (theater) are all of people all over the world really using it. It's been used where it's so appropriate—where other techniques don't work."

Looking back over the experience of *Tell It*, now that it's finished, Bradford observes that, in many ways, it's the best picture for a first-time feature director. "I got to do so much with it. I learned a lot making the picture. I've directed students at places before. But doing a picture like *Tell It* which is very complex by nature of its special effects and characterizations, you can't help but learn a lot. I have to say that making *Tell It* was one of the best vacations I ever had. It was really fun. It was very exciting physically but I had a good time doing it."





# CHANEY

## AGAIN IN LIGHTS

LOU CHANEY will shine once more on the marquee and there'll be a museum of his memorabilia in spring of 1958 when the Lou Chanev Theater is dedicated in the city of his birth, Colorado Springs, Colorado.

In addition to contributing stills, photographs and one of the 1950 autographed collectors item copies of his book (an of 1950 Paper), *Chaney's* editor plans to be on hand for the celebration.

